

Being before mountains, we are sent far back in the past. We start dreaming; our "selves" becomes disengaged. A glare of eternity lightens the little mountains of quartz fragments. What is small enlarges turning itself big. The mountains lead us on to the cosmic dimension, bringing us face to face with our littleness, yielding subtle considerations about our "selves". The geography projected on the walls soothes and enchants us. Standing before it, we sway between our memories and desires, which give us back the original beauty of the world. The relationship with the cosmos makes us stronger. The solitude, the anguish, the absurd, which come along with us, throw on our faces our fate, which should be revised. As Walter Benjamin said, "the relation with the cosmos comes about through rapture". This is the sole experience through which we assure what is here now and what is distant and forever, and such exchange calls forth great emotions.

Enlightening crystals and creating imaginary mountains, fitting and mirroring the macrocosmos into the microcosmos, and enclosing it into a fine millimeter screen, is how Martha pursues the knowledge of the world. And these traces are strongly and markedly seen throughout her entire work. Her perspective is clear. On rethinking her previous work, "Memory of Fire", we notice her ideas have undergone substantial changes, however, keeping a firm and unchangeable root that structures her work. Bringing close together art and science, the artist is able to transcend the barrier of the *nigredo* reaching the *lightnesscience* of her present phase.

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